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PICASSO: TOREROS

PICASSO :

JAIME SABARTÉS

TOREROS

WITH FOUR ORIGINAL LITHOGRAPHS

GEORGE BRAZILLER - NEW YORK
ANDRÉ SAURET - MONTE-CARLO

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Translated from the French by Patrick Gregory

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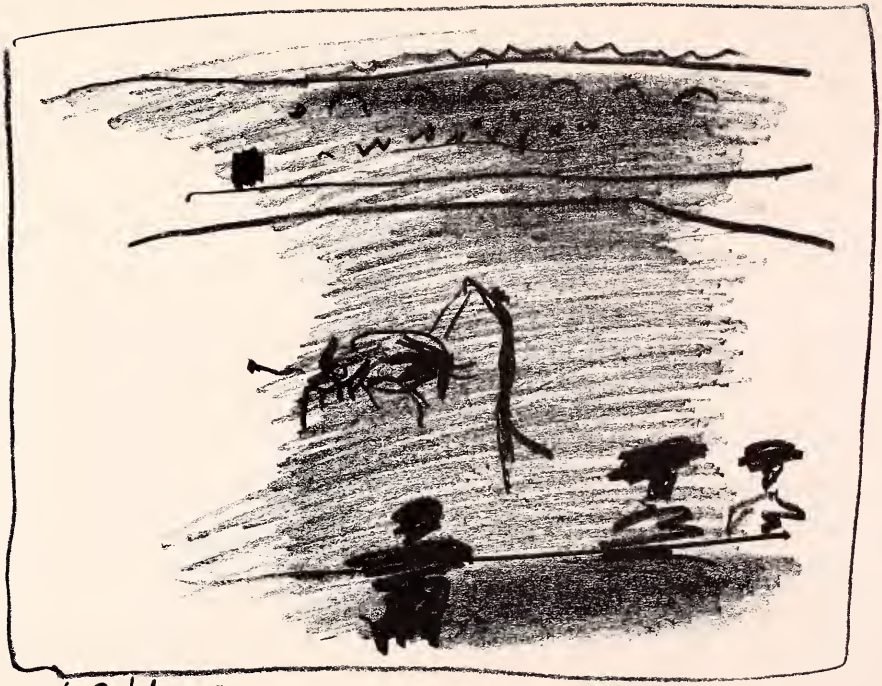
PRINTED IN FRANCE

The four original lithographs
by Pablo Picasso
were executed especially for this book

6.3.61.I

6.3.61. II
21.4.61.

6.3.61. III.



6.3.61, IV

ALL true "aficionados" are drawn to the bull-ring by the same irrepressible enthusiasm. Each of them is prey to the same desire, the same passion: to see his torero "torear," his one and only "diestro," the matador of his predilection, the being who commands his fervent admiration—often for reasons quite unknown to the aficionado himself. Perhaps it is the matador's elegance, his boldness, or his courage; perhaps it is his skill with the cape or the "muleta"; or quite simply, perhaps it is the way that he projects his profile. —I am referring to that gesture which immediately precedes the kill, that moment of supreme anticipation, the final

scene of that tragic drama of life and death. This is what drives the aficionados from their homes and brings them to the arena to cheer the man of their choice—even if the latter is not at his best—and to bid him Good Courage for the next ordeal; to make him sense, by the vigor of their applause, that he still commands their admiration, and that they are still behind him, even when he provokes the derisive whistles of other spectators. Clap and shout, for the sun shines for all: toreros or the public, stock breeders or promoters.

These phrases can give little idea of the emotional state of the individual aficionado. And they can give no impression of the emotional state of the great multitude that overflows the arena.

11-5-59

On the "sunny side" of the arena the regulars, the *real* public, have settled into their places long before the beginning of the spectacle. Here in the "bleachers," the show gets under way as soon as one has sat down. Here you find the dyed-in-the-wool aficionado, the only man who—in his own opinion—really knows what this business of bulls is all about. And it is here, where each man shares the same excitement and the same conviction that he has found the only place in the arena worthy of this excitement, that the crowd takes shape—vibrant with exultation, quick to react, ready to burst into flames of passion. And the sun burns bright above them.

Those whose seats are on the shady side straggle in. There is no rush. They arrive at their own leisurely pace and are thus

14.7.59.
II

slower to succumb to the excitement. But it is not long before some sort of pretext is found to start conversations flowing. The fever mounts as the crowd grows denser and, except for the absence of the sun's hot rays, one is scarcely more comfortable here than on the more plebeian side of the arena. At the beginning, one puts up cheerfully with all sorts of inconveniences: the prodding foot of the neighbour seated behind you is of little importance while awaiting the commencement of a "corrida" that promises to be worthy of one's expectations. That is the hope that has brought these people together; that is why they accept ungrudgingly the uncomfortable proximity of foreign knees and elbows. Certainly the tiers on the shady side appear to be somewhat calmer.

14.7.59.

5

22.8.59. I

22.8.59.
II

22.8.59.
III

23.8.59.

11·11·
59.
II

11.11.57.III

But there, too, the crowd is preparing to unleash its indignation or enthusiasm at the first pretext.

The only real difference between the two sides of the arena rests in the price of the tickets. The entire crowd now shares the same temper, ready at the slightest provocation to give free play to its impulses. Except, of course, for the tourists. They constitute a world apart: they have not been driven to the arena by the aficionado's innate passion, but have merely come to see "something new," something they have heard or read about and which, in all likelihood, they will never see again. It is as tourists that they will, perhaps, contribute to the applause or protestations; just to "be with the crowd," and that's all. And among their numbers will

undoubtedly be a few swooning ladies and indignant gentlemen —loyal members of some Society for the Prevention of Cruelty to Animals. But then, it takes all sorts of people to make up a crowd.

With these reservations, we are convinced that there is no place on earth more propitious for the propagation of mutual affection than the bull-arena. The tiers are circular; the circle has neither beginning nor end; and every spectator is, from his seat, equidistant from the scene of action. All sorts of people come together here. "All social classes, all sexes, all ages, and all ranks mingle together in common forgetfulness of their daily cares," as somebody once said. And it is true. The proof is that the barest trifle gives birth to a wild outburst of whistles or applause, with the entire

arena partaking of the common excitement as both sides of the giant caldron boil over. Indeed, what with the flaming sun and hot tempers, it is a caldron that the arena most resembles.

In this book of tauromachian drawings Picasso takes us directly to the plaza, just as he was taken there as a child, hand in hand with his father. What important events those trips must have been for him! And what sadness there is in those memories of "Sunday afternoons with no bullfights, with nothing!" —That phrase comes from one of his prose-poems, and is preceded by: "An aroma of lentils, a goatskin of wine, a circular stairway." But this is not the plaza. Now the wine is transformed into soda water.... Let's see. — "A slice of melon that the jew's-harp ignites and that the torero's

cape drags through its wounds." "The cork, departing with his belle for sagacious sprees, sponges the stars from the cloak of light." "... semen of lilies, the horse's sire, thrusts home his will and capers on the bull, into whom it places banderillas of grace and beauty..."

This obsession with bulls haunts Picasso's memory. And thanks to this obsession we can accompany him, hand in hand, by turning the pages of this book. Here are his memories of the bull-ring translated into drawings, into vivid personal impressions; and dedicated, for the most part, to the glory of the Picador.

The arena is crowded with thousands of expectant spectators. And thousands more will witness the action of the corrida through these pages. Thousands upon thousands of aficionados, united by

12.11.
59

the same fervor, the same enthusiasm; ready to let themselves be carried away, to shout their approval or protestation of the same performance—some in favor of a gesture, a torero, some against.

"Vamos a los toros!"—this is not a statement, but rather an exclamation, a war cry, as much by the deep tension it contains as by its defiant challenge to all those who are not aficionados. That cry "a los toros!" contains something exceptional, inconceivable and indefinable in its essence; but he who shouts it has felt it swelling up within him since he first awoke on a "bullfight Sunday." Its provocation springs from the summer sun, from a love for the "aficion," but especially from a sight of the bulls—those bulls that one has seen since childhood, in the company of one's

18.12.59.

18.12.59

18.
12.
59.
Picasso

18.12.
59.

18.12.59.

18.12.59

8.12.59.
Pinto

father or one's friends. The dawn of a "bullfight day" is the signal for a full-scale fiesta. One warms one's enthusiasm at the sacred flame of the "aficion." Aficion: a word that the aficionado bears blazoned within his consciousness in bold, exclamatory letters.

Since we are attending the corrida in the company of Picasso, we will have no difficulty in becoming aficionados. Thanks to him, but above all, thanks to the bulls—that he has taught us to see.

No one has seen a bull exactly as Picasso sees him, as he displays him. His bulls are real bulls; *bulls,* not oxen; wild creatures, vibrant with life and with incalculable strength; proud, courageous animals with ferocious impulses—the true image of a bull, translated from the artist's memories of all the bullfights that

21.12.51

he has witnessed. Picasso evokes these memories and obliges us to share his impressions. The pictures permit us to follow the rhythm of his tauromachian lyricism, first of all by means of those drawings which are not strictly narrative works—many of them having been drawn before going to the corrida and made up of memories of previous corridas—drawn, as Picasso has said, to earn his admission to the arena. Picasso has made many paintings, engravings, lithographs, linoleum cuts, and drawings like those before us today; and though all of them have the same theme, they are all distinctly different.

Here in this volume, the principal personage is that yellow-clad figure known as the Picador.

24.12.
59.

Let it be said, however, that the picador is not the principal figure in a bullfight. There are several important people in the arena; the picador is the man on horseback. He enters the arena immediately following the initial cape-work; and the "third of the pikes" precedes that of the banderillas and the kill.

In this volume it seems that Picasso is attempting to prove to us that, for him at least, the picador is the most important element of the fight. And since he appears to be convinced of this, we can scarcely fail to agree. In this collection of washes Picasso shows us the picador in many diverse roles; in action with his pike, as the artist has seen him in a great many bullfights, and outside the arena, in the side-streets, coming out of the corral;

24.12.
59.

or at home, engaged in diverse domestic pleasures, or simply resting in the bosom of his family, somewhat ill at ease, tired perhaps, when he does not seem to be downright bored.

I do not think that it is at all possible to compare our vision to that of Picasso. Indeed, as he has said, no one can imagine what he sees as he has really seen it. Picasso undoubtedly sees better, with more clarity, that which merits his personal attention. Certainly this is true in almost every case, but where bullfighting is concerned, this fact becomes strikingly evident, for Picasso has never ceased to look upon these spectacles with a passionate eye and to compare them with his anterior visions—visions of a lifelong aficionado, an aficionado by tradition, by blood, and by artistic devotion.

25.2.60.
P. 210
III

4.5.2.60.
IV

25.
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V

Above all, Picasso has studied the Bull with more perception than any other man. How does he envisage this creature? What ardor, what skill permits him to paint it as he pleases? He treats the bull as a highly personal thing: he sees him in profile, full face or three-quarter face; charging or at a halt; leaving the "toril," drunk, defying the sun, plunging his horns into a void; galloping or at a slow jog; stricken by a pike, driven to fury by the pain of the "puya"; or seeking to embed his horns, at any price, into the flanks of a horse (at the time when horses did not have protective covering). Today, shielded by a strong mat, the horse runs fewer risks, but he has less liberty of movement. He seems to have reverted to his former role in the medieval jousting matches. Picasso, a true

25.2.60.
VI

25.2.60.

III

25.2.60.
VIII

25.2.60.
IX

25.2.60.
X
Picasso

25.2.60
XI

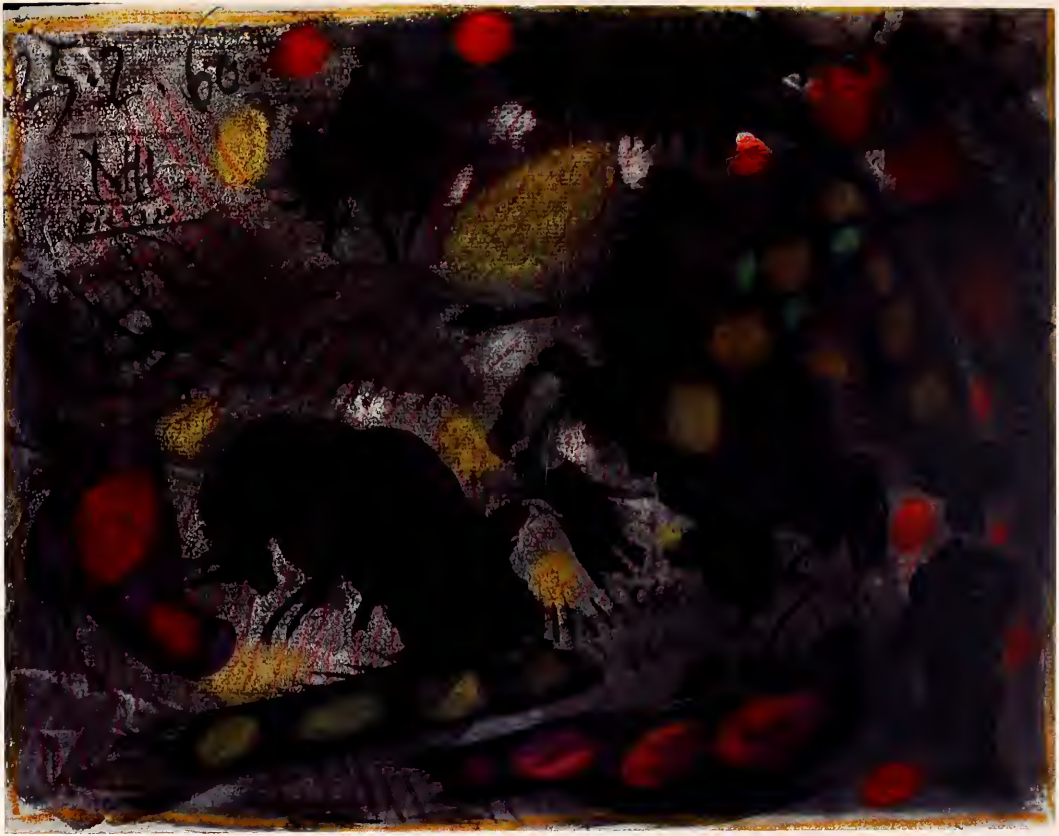
25.2.60.
XII

aficionado, detests this matting which, in his childhood, he saw only at burials.

The bull is the heart of the corrida: without him there would be neither toreros, nor arenas, nor "aficion."

While awaiting the bull's entrance, the crowd vibrates with anxious anticipation. He becomes the *idée fixe* of the multitude. Without actually being present, he is already there—that is to say, he seems to occupy the centre of the arena even before his arrival. It is this waiting for the bull that arouses the emotions to such an inexplicable and paralyzing pitch of excitement. The fever rises little by little—tremulously—making the air quiver with fear and hope.

The bull is a wild beast that must meet his fate head on, that



25.2.60.
XV

must never flinch, never recoil from danger. The bull is the symbol of fearlessness, strength and majesty, of passion and blind effort. It is from him, from his power and valor, that every aficionado draws his pride. Everyone associates himself with his bravery, and endows himself with his importance. And more than his bravery, it is the bull's nobility that counts.

"The bull is five years old, the torero five and twenty"—so goes the refrain. And such is the age fixed by the regulations. As for the bull's weight, it must be around five hundred kilos. With that weight, and at the required age, the wild bull is robust and nervously alert; his hide is smooth and brilliant, his eyes sharp, his neck broad and arrogant, his legs short, his tail delicate, his horns finely pointed, his

45

hooves round and small—and so hard, as B. Ibañez has remarked, that they pierce the turf as though they were made of steel.

At the bull's entrance, the breathless silence of the crowd is transformed into an enormous sigh, crowned by an Ah! emitted by thousands of breasts and culminating in sustained applause.

"History maintains a profound silence concerning the circumstances which surround the first combats between men and bulls," notes Santos Lopez Pelegrin, known as Abenamar, in his *Philosophy of the Bullfight.* Until the reign of Alphonse VI these spectacles were reserved for the nobility; everyone seems to be in agreement with the fact that it was the famous Ruy, or Rodriguez Diaz del Villar, called the Cid Campeador, who was the first to dismount in the

1·6·60·

9.6.60.

1.6.60.

1.6.60.

1.6.60.

1.6.60

4.6.60.

arena and to confront the bulls with his lance.... In the year 1100, the bull fiesta was already a widespread, and typically Spanish institution.

If the bull fiesta began as a horseman's exhibition, it must be agreed that "picar," which comes from "lancear," thus represents the starting point of the torero.

Let us pursue further Santos Lopez Pelegrin's commentary on the origins of the "picar," since the picador, by the will and grace of Picasso, is the hero of this work. We observe that "famous in mounted combat were the Count of Villamediana, as well as Gregorio Gallo, squire to His Majesty and to the Order of Santiago, and who invented the 'espinillera' to protect the

5.6.60.

5.6.60.

Dimanche
5.6.60.

b.b.bo.

riders' legs—which were henceforth known as 'gregoriana,' and which the picadors now employ under the name of 'mona.'"

In his very first engraving Picasso depicted a picador whom he dubbed "Lefty." This picador was so named because Picasso worked the engraving as though it were a regular drawing on paper, forgetting that the impression of the plate would reproduce the image in reverse. I do not know whether it was this engraving that first led me to accept the possibility that there were left-handed picadors, or whether such creatures really had existed and Picasso's engraving permitted me to tolerate their existence.

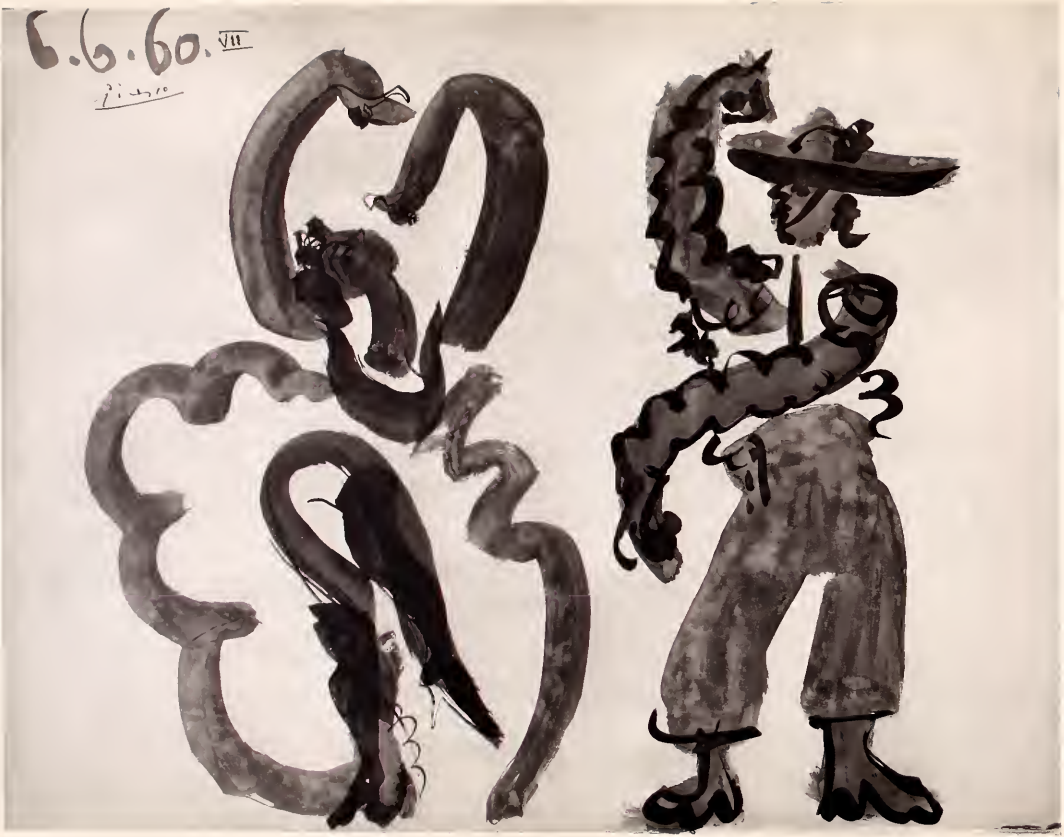
In all the "rulebooks," it is stated that the picador must seek out the bull, face on, as far as the one-third mark of the arena.

6.6.63.

6.6.60. III

6.6.60.

6.6.61.
VI

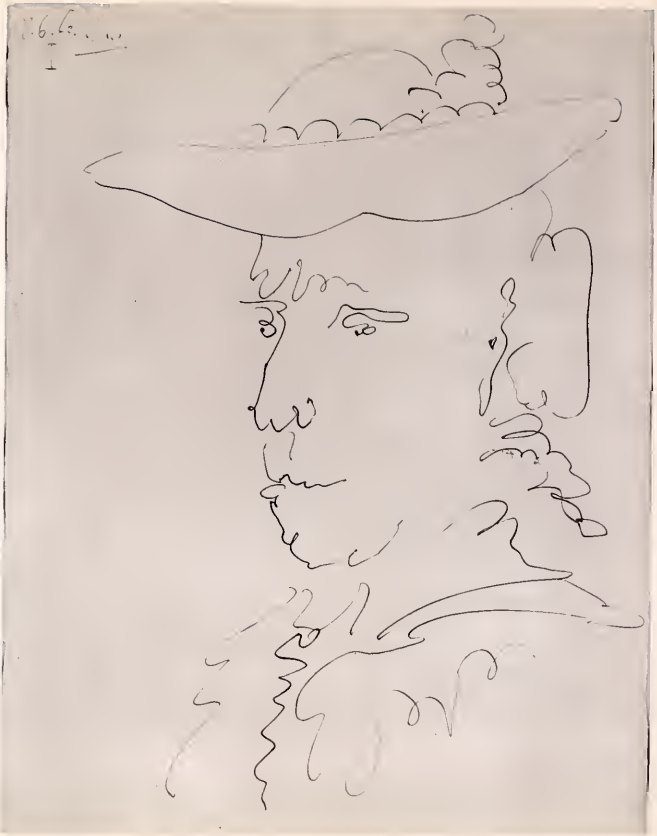

6.6.60. VII
Picasso

"The morning of the corrida, there will be traced on the sand of the arena, in a clearly distinguishable color, a circumference concentric with the 'barrera' and from five to seven meters distant from the latter (depending on the size of the arena). Picadors are not permitted to cross this line when executing the 'suerte.'"

J. Ma de Cosio, in his work *The Bulls,* continues to initiate the unenlightened reader to the mysteries of the bull-ring: "The picador must approach the bull in such a way that the 'valla' or 'barrera' is always on his right." (It is understood that he is referring to the conventional picador.) "This rule," he adds, "is not without its just reason. It emanates from the fact that the picador holds his pike

in his right hand. Thus, whenever the bull takes it upon himself to charge, by simply giving his horse a quarter turn, or at most, a half turn, the picador will be in the correct defensive position and will be able to execute the 'suerte.' In spite of the autonomy acquired by the cape—'suertes' in modern bullfighting, in this part of the fight the toreros on foot become auxiliaries of the picadors."

We already know that the object of the pike-"suerte" is to quell the bull's ardor. This fact accounts for the interest of the breeder, who is especially concerned with the stamina of his animal; and the instrument chosen to mortify the bull will depend on the quality of the animal's performance. The "espada" too is interested in the way in which the bull endures his treatment, for the risks that he



8660.II

10.6.60. I

77

10.6.60.
III

must run in executing his work will depend on the bull's condition. But the bull must not be excessively fatigued. Such fatigue can harm his effectiveness in the final third of the contest. Everyone is aware of this fact.

Is it the fear of seeing the picador stick the bull too energetically or incorrectly that prompts the crowd to whistle at the horseman? This seems more than likely. Most of the time, the picador has only to make his appearence—and the air is immediately filled with hoots and whistles. And yet, the picador is blameless since he only adheres to the rules of the game; and acts too in his own defence. The picador cannot withdraw before the charging bull; he must hold him in check at any cost; and if he does so in a somewhat evasive

10.6.66. IV

10.6.60. V

10.6.60.
VI

10.6.60.VII

11.8.60.
Picasso

manner, it is probably to keep himself covered, to protect himself and his horse.

The picador's profession is a very hard one. To keep the bull at bay with his pike requires great physical strength as well as a profound knowledge of bulls. Moreover, he must always keep in mind his exact role in the conflict, his obligations to the "espada," to the breeder, and to the public. Finally, he must know by heart the rules of his trade. In general, he began in the bull pastures. It is said that bulls seldom kill picadors. But the falls from his horse constitute a terrible danger. After enduring many such falls in the course of his career, the picador can expect a sudden, terrifying death—if he does not first lapse into insanity.

11.6.60. V

11.6.
60
VI

When the picador, between corridas, is not obliged to attend a "tanteo" or an "encierro," he must look after his horse and, time permitting, after himself. For the picador is not simply a yellow-clad figure on horseback, wearing a "castoreño" on his head and iron shields on his legs; he is also a work-wearied human being, who drags his feet when he walks because of the heavy weight they have to support.

Thanks to the drawings in this book, we can easily envisage and examine the picador's life; his apparent calm is the product of his harrowing work, of his continual contact with bulls and horses, of a life that is spent more in the corrals than in the family circle; his lassitude and profound indifference to his surroundings, his distant

16.5.66.
III

relationship to everything, around him are due to his fear of the bull, of the breeder, of the torero, of the horse, of the promoter, and of the public. All this combines and conspires to cut him off from any sort of domestic life, whether it be tranquil or stormy.

The apparent calm of the picador could be termed a restless calm. He leads a life apart, in the very midst of life, and in spite of life's intrusions. How can a man of his nature be affected by the frenzied flutter of skirts, swirling upward from the body of a tavern dancing-girl! Oh, what does it matter to him whether he is sought out by wife, girl friend or daughter, since they are only phantoms to his weary mind!

The truth is that for the picador, who never knows the exact

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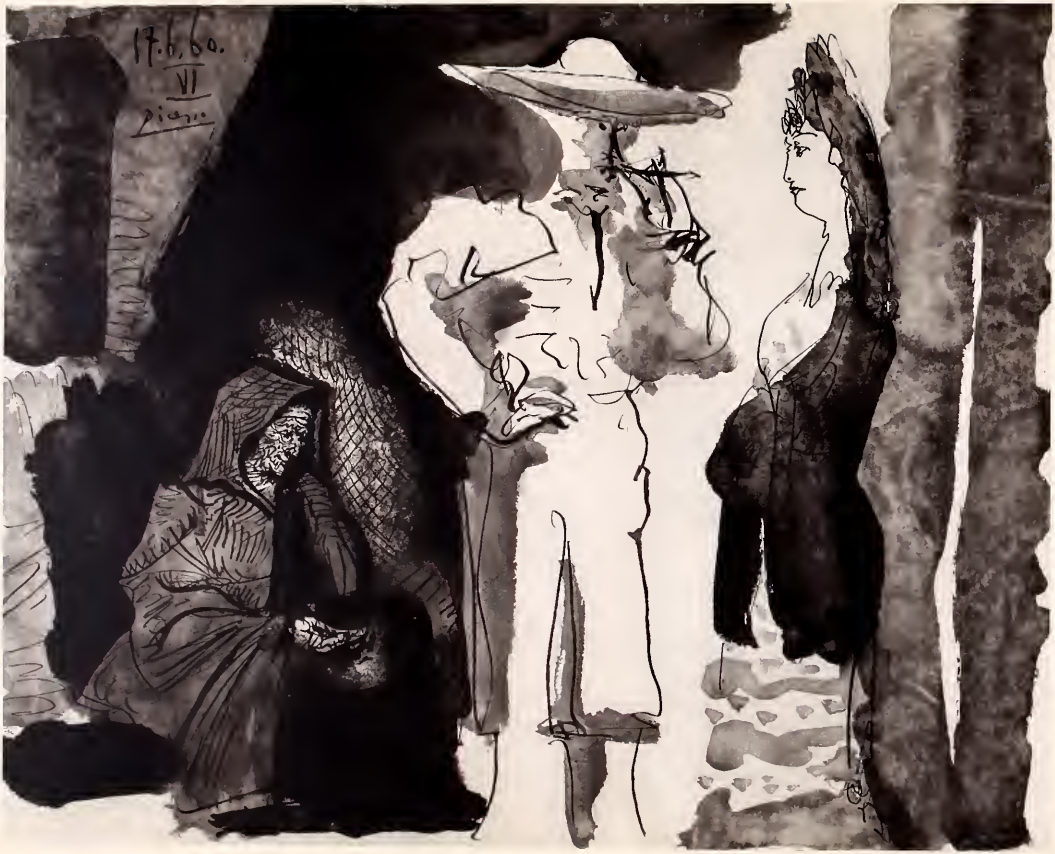
IV
Picasso


17.6.60.
VI
Picasso

24.6.60.
Picasso

26.6.60.

time, place, and height of his inevitable last fall, everything that is not himself can never entirely belong to him—much as he would like to possess it.

Such is the picador as I find him in Picasso's drawings. He is a man at war with himself, with the bull, with the "aficion," with his family, and with life—and without caring for any other things.

Looking at the drawings and washes reproduced in this book and elsewhere, I discern a great difference in the artist's manner of portraying the torero: handsome, covered with silks and Brandenburgs, agile in the arena, flashing his cape, placing his banderillas, working the bull with the "muleta," making the kill, and smiling at the applause of the crowd.

"The art of the torero was handed down from Heaven," runs a popular song of the last century. We do not know the origin of this art. We only know that it exists today and that it existed in the distant past. We know it for an art that, like other arts, requires great *"maîtrise"* and we admire it.

But when this art is reflected by the art of Picasso, then we believe in the origin attributed to it by the old song: "The art of the torero..."

JAIME SABARTÉS

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The end-papers are from a wash executed by Picasso on July 6, 1959

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9 - CAPE-WORK	*Wash*	19 9/10 × 25 4/5″	—	III
10 - TORFROS	*Wash*	22 × 15 1/10″	23-8-59	
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31 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	II
32 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	III
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34 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	V
35 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	VI
36 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	VII
37 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	VIII
38 - IN THE BULLRING	*Wash*	7 × 9 1/2″	—	IX
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40 - IN THE BULLRING	*Wash*	9 2/5 × 12 2/5″	—	XI
41 - IN THE BULLRING	*Wash*	9 2/5 × 12″	—	XII
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45 - THE ARENA (two-page spread)	*Wash*	11 4/5 × 30 1/10″	1-6-60	
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47 - BEFORE THE THRUST	*Wash*	14 3/5 × 18 7/10″	—	
48 - THE BANDERILLAS	*Wash*	14 2/5 × 18 9/10″	—	
49 - CAPE-WORK	*Wash*	15 7/10 × 23″	—	
50 - BULL CONFRONTING PICADOR, TWO TOREROS	*Wash*	18 7/10 × 28 1/2″	—	
51 - BEFORE THE THRUST	*Wash*	18 7/10 × 28 1/2″	—	

52 - BULL CONFRONTING PICADOR, ONE TORERO	*Wash*	18 7/10 × 28 1/2″	1-6-60	
53 - PICADOR AND PROSTITUTE	*Wash*	19 7/10 × 12 4/5″	4-6-60	
54 - PICADOR AND WOMEN	*Ink Drawing and Wash*	19 4/5 × 24 9/10″	5-6-60	
55 - PICADOR AND FIGURE	*Ink Drawing and Wash*	19 7/10 × 12 4/5″	4/5/6-6-60	
56 - PICADOR AND WOMAN	*Wash*	31 1/2 × 11 4/5″	4-6-60	
57 - TOREROS	*Ink Drawing and Wash*	19 4/5 × 24 9/10″	5-6-60	
58 - PICADOR AND WOMAN	*Wash*	24 9/10 × 18 1/10″	—	
59 - PICADOR AND WOMAN	*Wash*	19 9/10 × 17 2/5″	—	
60 - PICADOR SMOKING AND WOMAN	*Wash*	20 9/10 × 17 7/10″	—	
61 - PICADOR, GUITARIST AND DANCING WOMAN	*Ink Drawing*	18 7/10 × 24 9/10″	—	
62 - HEAD OF A PICADOR (verso of no. 61)	*Ink Drawing*	18 7/10 × 24 9/10″	—	
63 - PICADOR AND DANCING WOMAN	*Ink Drawing*	20 1/10 × 25 9/10″	6-6-60	I
64 - PICADOR AND VALET	*Wash*	20 3/10 × 25 9/10″	—	II
65 - PICADOR AND DANCING WOMAN	*Wash*	20 3/10 × 25 9/10″	—	III
66 - PICADOR AND DANCING WOMAN	*Wash*	20 × 25 9/10″	—	IV
67 - PICADOR AND WOMEN	*Wash*	20 3/10 × 25 9/10″	—	V
68 - PICADOR AND DANCING WOMAN	*Wash*	20 1/10 × 25 9/10″	—	VI
69 - PICADOR AND DANCING WOMAN	*Wash*	20 3/10 × 25 9/10″	—	VII
70 - WOMAN DANCING ON A TABLE	*Wash*	20 1/10 × 25 9/10″	—	VII
71 - PICADOR AND DANCING WOMAN	*Wash*	20 × 25 9/10″	7-6-60	
72 - HEAD OF A PICADOR	*Ink Drawing*	25 9/10 × 20 1/10″	8-6-60	I
73 - PICADOR AND WOMAN	*Ink Drawing and Wash*	25 9/10 × 20 3/10″	—	II
74 - PICADOR AND WOMAN	*Ink Drawing and Wash*	25 9/10 × 20 3/10″	—	III
75 - A MEETING	*Wash*	25 9/10 × 20″	—	IV
76 - FIGURES	*Ink Drawing and Wash*	20 3/10 × 25 9/10″	10-6-60	I
77 - PICADOR AND WOMAN	*Wash*	20 9/10 × 14 3/5″	—	II

78 - PICADOR AND WOMEN	*Wash*	20 4/5 × 14 3/5″	10-6-60	III
79 - PROFILE OF SPANISH LADY	*Wash*	20 4/5 × 14 3/5″	—	IV
80 - PICADOR AND WOMEN	*Wash and Pencil*	14 3/5 × 10 2/5″	—	V
81 - PICADOR AND WOMEN	*Wash and Pencil*	14 7/10 × 10 2/5″	—	VI
82 - SKETCH SHEET (verso of no. 81)	*Wash and Ink*	14 7/10 × 10 2/5″	—	VII
83 - VILLAGE SCENE	*Wash*	22 2/5 × 30 1/10″	11-6-60	I
84 - PICADOR AND FIGURES	*Wash*	19 9/10 × 25 7/10″	—	II
85 - PICADOR AND FIGURES	*Wash*	19 7/10 × 25 4/5″	—	III
86 - PICADOR AND WOMEN	*Wash*	17 3/10 × 21 4/5″	—	IV
87 - PICADOR AND WOMEN	*Wash*	16 9/10 × 21 4/5″	—	V
88 - PICADOR AND WOMEN	*Wash*	16 9/10 × 21 3/5″	—	VI
89 - PICADOR AND DANCING WOMEN	*Wash*	20 × 25 9/10″	—	VII
90 - DANCING WOMAN AND LADY	*Wash*	20 × 25 9/10″	—	VII
91 - PICADOR AND FIGURES	*Wash*	19 9/10 × 25 9/10″	16-6-60	I
92 - PICADOR AND DANCING WOMAN	*Wash and Ink*	20 3/10 × 25 9/10″	—	II
93 - SKETCH SHEET	*Wash*	20 1/5 × 25 9/10″	—	III
94 - PICADOR AND FIGURES	*Wash*	20 × 25 1/10″	17/20-6-60	
95 - SKETCH SHEET	*Wash and Ink*	17 1/5 × 13 7/10″	17-6-60	II
96 - GIRL AND OLD WOMAN	*Wash*	13 4/5 × 17 1/5″	—	III
97 - SKETCH SHEET (verso of no. 96)	*Wash and Ink*	13 4/5 × 17 1/5″	—	IV
98 - MONK AND OLD WOMAN	*Wash*	13 4/5 × 17 3/10″	—	V
99 - PICADOR AND WOMEN	*Wash and Ink*	13 3/5 × 17 1/10″	—	VI
100 - OLD WOMAN AND GIRL	*Wash and Ink*	17 1/10 × 13 4/5″	20-6-60	
101 - PICADOR AND TWO WOMEN	*Wash*	19 9/10 × 23 4/5″	22/23-6-60	
102 - FOUR HEADS	*Wash and Ink*	20 3/10 × 25 9/10″	24-6-60	XI
103 - NUDE FIGURES	*Wash and Ink*	21 3/5 × 29 1/2″	26-6-60	I

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